

PHAMES TELEVISION LIMITED
Broom Road
Teddington
Middlesex
Telephone: 977 3252

C A M E R A S C R I P T

C A L L A N (2)

"ROLES OF THE GAME"
by
RAY JENKINS

Series created
by
JAMES MITCHELL

Story Editor
GEORGE MARSHSTEIN

Designed by
BERNARD SPENCER

Produced by
REGINALD COLLIN

Directed by
VOYTEK

Production Assistant	Mary Ellis
Floor Manager	Hill Lawford
Stage Manager	Daphne Lucas
Wardrobe Supervisor	Ann Schmidt
Make up Supervisor	Jean Mills
Assistant Floor Manager	Pat Vance
Call Boy	Simon Carlton

Technical Supervisor	Pat Randall
Lighting Supervisor	Dave Martine
Sound Supervisor	Arthur Jeff
Senior Cameraman	Albert Almond
Kee	Tim Fergus-Smith
Crane	Tony Morley
Vision Mixer	Peter Poffin

Production No: 35002
Studio: C&A: C&A
VTR Date: 10.11.71
VTR No: 778/213/5020
R/T: 51.00
(2 Breaks)

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RETURN TO PHAMES TELEVISION LIMITED IN WRITING FOR RETURN

CAST

CALLAN	EDWARD WOODWARD
LONELY	RUSSELL HUNTER
CROSS	PATRICK MOWER
BISHOP	GEOFFREY CHATER
MEDOV	MIKE PRATT
ALEVTINA	VIRGINIA STRIDE
DANERA	VERNA HARVEY
NEVILLE DENNIS	JAMES COSSINS
VASYAYEV	PHILIP BRACK
KANE	TIMOTHY CARLTON
LIZ-HUNTER'S SEC- RETARY	LISA LANGDON
MATRON	SHEELAH WILCOCKS
HARD FACED WOMAN	JOAN OSDEN

Walk-ons (film)	Clinton Morris Barry Kennington
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Walk-on (studio)	Ken Wade (749-1055)	Call: 1400 hours 17 November 1971 1000 hours 18 November 1971
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SCHEDULE:

17 November 1971:

Camera Rehearsal:	1000 - 1315
Lunch Break:	1315 - 1415
Camera Rehearsal:	1415 - 1930
Supper Break:	1930 - 2030

18 November 1971:

Line up & Make up:	0930 - 1030
Dress rehearsal:	1030 - 1330
Lunch Break:	1330 - 1430
Line up & make up:	1430 - 1515
VTR:	1515 - 1915
Tech. clear:	1915 - 1930
Supper Break:	1930 - 2030

TECH. REQUIREMENTS:

4 pd. + 2 low angle dollies: Camera 2 permanent
Camera 4 alternating
ped./dolly

Usual monitors
3 Booms - 1 fishpole - 1 Miniboom - fixed m.c.
Practical telephones as discussed
Practical Intercom + P/T to taxi
2 VTR machines
Teletext slide/Caption Scanner
NO FILM PLAYED IN except for rehearsal purposes

PRAG. REQUIREMENTS:

ELECTRIC CABLE IN MEDOV KITCHEN
CABLE IN MEDOV KITCHEN

Scene No	Characters	Page	Shot No	Cameras	Sound
TELECINE THAMES IDENT + opening titles (NOT PLAYED IN)					SOP
1 INT.PHONE BOOTH NIGHT	Lonely H/faced woman	1-2	1-8	5A 1A 3A	A1 Street atmos. (dub)
2 INT.HUNTER OFFICE NIGHT	Callan Lonely	2	9	4A	B1
3 INT.PHONE BOOTH NIGHT	Lonely H/faced woman	2	10	5A	A1 Street atmos. (dub)
4 INT.HUNTER OFFICE NIGHT	Callan Lonely	2	11	4A	B1
5 INT.PHONE BOOTH NIGHT	Lonely H/faced woman	2-3	12-13	5A 3A	A1 Street atmos. (dub)
STOP TAPE 1:		Repos cameras: Repos Callan			
6 INT.BISHOP OFFICE NIGHT	Bishop Callan	4-6	14-32	3B 1B 4B 2A	C1 B2
STOP TAPE 2:		Repos cameras:			
7 INT.MEDOV LOUNGE NIGHT	Medov Alevtina	6-7	33-35	3C 5B	B3 Soft music (dub)
7A INT.MEDOV STUDY NIGHT	Medov	7	36	1B	F/POLE 1
8 INT.MEDOV HALL NIGHT	Medov	7	37	5B	F/POLE 1
TAPE RUN: 1		Repos Medov			

Scene No	Characters	Page	Shot No	Cameras	Sound
9 INT.DANERA BEDROOM NIGHT	Danera Medov	7	38	4B	C2
TAPE RUN 2:		Repos Medov			
10 INT.MEDOV LOUNGE NIGHT	Alevtina Medov	8	39-43	3C 2B	B3
STOP TAPE 3:		Repos cameras 4 to low dolly			
11 INT.HUNTER OFFICE MORNING	Cross Callan	9-10	44-68	3D 2C 4E 1D	B1
STOP TAPE 4:		TELECINE INSERT EDIT IN			
12 TELECINE EXT.STREET	Cross Medov (exploding window)		NOT PLAYED IN		SOF
13 INT.HUNTER OFFICE AFTERNOON	Callan	11	69	1D	B1
TAPE RUN 3:		TELECINE INSERT EDIT IN			
14 TELECINE EXT. STREET AFTERNOON	Lonely	11	NOT PLAYED IN		SOF
15 INT.HUNTER OFFICE AFTERNOON	Callan	11-12	70	1D	B1
TAPE RUN 4:		TELECINE INSERT EDIT IN			
16 TELECINE EXT. STREET AFTERNOON	Lonely	12	NOT PLAYED IN		SOF

Scene No	Characters	Page	Shot No	Cameras	Sound
17 INT.HUNTER OFFICE AFTERNOON	Callan Liz	12-14	71-78	1D 3E	B1
TAPE STOP 5:					
18 INT.MEDOV HALL AFTERNOON	Danera	14	79	5B	MINIBOOM or F/POLE 1
19 INT.MEDOV STUDY AFTERNOON	Danera Alevtina	14	80-83	1C 3F	A2
20 INT.MEDOV LOUNGE AFTERNOON	Alevtina Danera	15	84	4F	B3
21 INT.HUNTER OFFICE MORNING (4)	Kane Callan Liz Cross	16-18	85-114	3E 2C 1D	B1 c3
TAPE STOP 6:		Repos cameras			
22 INT.MEDOV BEDROOM MORNING (5)	Medov Alevtina	19-20	45-127	3G 5C 1F	C4
TAPE RUN 5:		Repos Tina			
23 INT.MEDOV KITCHEN MORNING	Alevtina	20	128	3H	B4
TAPE RUN 6:		TELECINE INSERT EDIT IN			
24 TELECINE INT.HOUSE OPPOSITE MORNING	Cross	20	NOT PLAYED IN		SOF
25 INT.MEDOV HALL MORNING	Alevtina	21	129	5D	B4
STOP TAPE 7:		TELECINE INSERT EDIT IN			
<u>ARTIFICIAL END PART ONE</u>		Repos Cameras 4 to red.			

Scene no	Characters	Page	Shot no	Cameras	Sound
25A TELECINE EXT. STREET MORNING	Alevtina (exploding bottle)	21	NOT PLAYED IN		SOF
SLIDE:	END PART ONE		NOT PLAYED IN		Music (dub)
SLIDE:	PART TWO		NOT PLAYED IN		Music (dub)
25B TELECINE EXT. STREET MORNING	Cross	21	NOT PLAYED IN		SOF
26 INT. MEDOV HALL MORNING	Danera Medov Alevtina	22	130	5D	B4
TAPE RUN 7:		TELECINE INSERT EDIT IN			
27 TELECINE EXT. STREET MORNING	Medov (searching in glass)	22	NOT PLAYED IN		SOF
28 INT. MEDOV HALL MORNING	Medov	23	131	5D	MINIBOOK 2 or F/POLE 2
29 INT. MEDOV LOUNGE MORNING	Medov alevtina Danera	23-24	132-139	3C 1G 2B	B3
29A INT. MEDOV KITCHEN MORNING	Danera	24	140	5E	FISEPOLE 3
29B INT. MEDOV LOUNGE MORNING	Alevtina Medov Danera	24-26	141-152	3C 2B 1G	B3
STOP TAPE 8:		Repos cameras	TELECINE INSERT EDIT IN		

Scene no	Characters	Page	Shot no	Cameras	Sound
30 TELECINE EXT. STREET MORNING	Danera Cross Medov Lonely	27	NOT PLAYED IN		SOF
31 INT. HUNTER OFFICE MORNING	Cross Callan	28-29	153-158	2D 1D 3E	C3
STOP TAPE 9: Costume change Medov/Alevtina repos cameras					
32 INT. MEDOV BEDROOM EVENING	Alevtina	29	159	5F	F/POLE 3 distant traffic (amb)
33 INT. MEDOV LOUNGE EVENING	Vasyayev Medov Danera	29-31A3	160-171	1G 4J 3P	B3
STOP TAPE 10: repos cameras					
34 INT. MEDOV BEDROOM EVENING	Alevtina Medov	32	172-173	3G 1F	C4
STOP TAPE 11: repos cameras 4 to low dolly					
35 INT. BISHOP OFFICE NIGHT	Callan Bishop	32-35	174-202	3B 4G 2A	C1 B2
STOP TAPE 12: repos cameras					
36 INT. MEDOV LOUNGE NIGHT	Vasyayev Medov	36-37	203-230	3F 1C	A2
STOP TAPE 13: TELECINE INSERT EDIT IN Repos cameras <u>ARTIFICIAL END PART TWO</u>					
37 TELECINE EXT. STREET NIGHT	Callan Cross Lonely	39-40	NOT PLAYED IN		SOF
SLIDE	END PART TWO		NOT PLAYED IN		Music (amb)

Scene no	Characters	Page	Shot No	Cameras	Sound
SLIDE	PART THREE		NOT PLAYED IN		Music (dub)
38 TELEPHONE EXT. STREET MORNING	Medov Danera Cross Lonely	41	NOT PLAYED IN		SOF
39 INT. HUNTER OFFICE MORNING (6)	Callan	42	231-234	3D 5A	B1
TAPE RUN 8: repos cameras					
40 INT. MEDOV BEDROOM NIGHT	Medov Alevtina	43-44	235-238	3J 5G 1E	C4 MINIDOCK 3 or F/POLE 1
41 INT. MEDOV BATHROOM NIGHT	Tina	44	239	3K	C5
TAPE RUN 9: repos cameras					
42 INT. MEDOV HALL NIGHT	Medov	45	240	1J	FISHPOLE 4
43 INT. DANERA BEDROOM NIGHT	Danera Medov	45	241	5H	B5
TAPE RUN 10: Repos Medov					
44 INT. MEDOV BEDROOM NIGHT	Medov Alevtina	45	242	3L	C4
45 INT. HUNTER OFFICE NIGHT	Callan Kane Liz	45-48	243-264	1D 3D	B1 C3
STOP TAPE 14: Repos cameras					

Scene no	Characters	Page	Shot No	Cameras	Sound
46 INT.DENNIS SITTING ROOM NIGHT	Dennis Callan	48	265	2J	A3
46A INT.DENNIS CORRIDOR NIGHT	Callan	48	266	3M	FIXED MIKE
46B INT.DENNIS KITCHEN NIGHT	Callan	48	267	5J	FISHPOLE 5
46C INT.DENNIS SITTING ROOM NIGHT	Callan	48	268-270	2F 3N	A3
46D INT.DENNIS BATHROOM NIGHT	Callan Dennis	48	271	1K	MINIBOOM 4
TAPE RUN 11:		Repos cameras		SCENE 47 EDIT IN	
48 INT.DENNIS SITTING ROOM NIGHT	Callan Dennis	49-53	272-328	1K 5H 3N 2F	MINIBOOM 4
STOP TAPE 15:		Repos cameras		SCENE 49 EDIT IN	
47 INT.MEDOV BEDROOM MORNING	Medov Alevtina	54	329	1L	G4
TAPE RUN 12:		Repos Medov			
49 INT.DANERA BEDROOM MORNING	Medov Danera	54	330	3P.1	G3
STOP TAPE 16:		Repos cameras		Strike Mirror	
50 INT.DENNIS SITTING ROOM MORNING	Callan Dennis	54-56	331-344	1K 30	MINIBOOM 4 morning scenes. children playing (sub)

Scene no	Characters	Page	Shot no	Cameras	Sound
51 INT.MEDOV HALL MORNING	Medov Danera Alevtina	56	345	5D	FISHPOLE 2
TAPE RUN 13:		TELECINE INSERT EDIT IN			
52 TELECINE EXT.STREET MORNING	Medov Danera Cross Embassy agents	56-58			SOF
53 INT.HUNTER OFFICE MORNING	Callan Lonely (V/O) Liz (V/O)	59-60	346-348	1D 3D	B1
TAPE RUN 14:		Repos Callan			
54 INT.LAMBERT HOUSE CORRIDOR MORNING	Callan Matron Cross	60	349	5K	B6
STOP TAPE 17:		Repos Callan & cameras			
55 INT.LAMBERT HOUSE MORNING	Callan Medov Danera Agent	60-61	350-364	2E 3G 5L	B6
TAPE RUN 15:		Repos Callan			
56 INT.LAMBERT HOUSE CORRIDOR MORNING	Callan Cross	62	365	5K	B6
CAPTION SCANNER:	END TITLES	GRAMS: Callan Music			
SLIDE:	THALES IDENT.				

F/U
TELECINE

THEMES SYMBOL + Opening
Callan titles

SOF

+ RULES OF THE GAME

by

RAY JENKINS

- | | | | |
|---|---------------------|--------------------------------|-------------------------|
| 1 | F/U
5A | Sc.1. INT. PHONE BOOTH - NIGHT | Boom A1 |
| | CU TELEPHONE: | | Grams:
Street atmos. |
| | ZOOM OUT TO | | |
| | 2s. LONELY L.f.g. | | |
| | WOMAN R.f.g. | | |
| 2 | 1A | | |
| | 2s. O/S WOMAN onto | | |
| | MS LONELY | | |
| 3 | 3A | | |
| | MCU LONELY | | |
| 4 | 1A A/B | | |
| 5 | 5A | | |
| | TIGHT 2s. WOMAN L./ | | |
| | LONELY R. | | |

LONELY: Don't!

WOMAN: You going to stay in here fiddling
around all night?

LONELY: No, no, no, no.

WOMAN: You using that phone?

LONELY: I'm waiting.

WOMAN: Because if you're not using it I
want to! There's other people in the world
you know!

- | | | |
|---|----------------------|--|
| 6 | 3A | <u>LONELY:</u> I'm waiting! / It's my wife - she's |
| | MCU LONELY | pregnant! |
| 7 | 1A | |
| | TIGHT 2s. FAV. WOMAN | |
| | O/S LONELY | |

- 8 5A WOMAN: Oh, I am sorry - /
CU LONELY
- LONELY: Yes, darling.
- 9 4A Sc.2.
MS CALLAN INT. HUNTER OFFICE - NIGHT ROOM B1
- CALLAN: You what! Phone distort
Lonely
- LONELY (D) I'm Lonely!
- CALLAN: You'll be more than lonely
you answer phones like that me old son.
- LONELY: (D) No - my dear, I'm listening
to anything you have to say.
- CALLAN: Have you gone out of your tiny
head!
- 10 5A Sc.3.
TIGHT MS LONELY INT. PHONE BOOTH - NIGHT BOOM A1
- LONELY: Yes, I've told.. this lady... Callan
whose standing in the box with me, who
wants to use the phone, you're pregnant,
my dear!
- PAN L. TO WOMAN
AS HE SHOWS THE
DOOR.
HOLD LONELY R.
- CALLAN (D) Oh, Mother - get rid of her!
- LONELY: Yes, dear - Yes, Mr. Callan?
- 11 4A Sc.4.
MCU CALLAN INT. HUNTER OFFICE - NIGHT BOOM B1
- CALLAN: Do you know Brewster Road, dearest?
- LONELY (D) ... yes, is it off Padley Street?
- CALLAN: Right.
- 12 5A Sc.5.
MCU LONELY INT. PHONE BOOTH - NIGHT BOOM A1

LONELY: It's not a very nice area
you know, Mr. -

CALLAN: (D) Meet me there in ten minutes.

HOLD HIM L.
TO DOOR

LONELY: I got the motor - hey! (PHONE DOWN)

13

3A

WOMAN: How is she?

MCU LONELY

AS HE GOES L.
HOLD WOMAN b.g.

LONELY: Off his bloody rocker!

WOMAN: His!

STOP TAPE:

Callan Repos.

Cam. 1. to B.

Boom B. to 2.

3. to B.

4. to B.

14 3B Sc.
WE BISHOP b.g. 6. INT. BISHOP'S OFFICE. NIGHT. BOOKS C1
FB AS CALLAN B2
ENTERS FR.R. DOOR
HOLD 2s. SHUTS

BISHOP: Ah Hunter!
 Sit down. Do you want a drink?

15 1B
CALLAN: reaction Drink?

16 3B A/B

At this...echelon of the service,
 Hunter, and at this time of night...all is
 permitted.

17 1B
TIGHT MS CALLAN
HOLD AS HE SITS CALLAN: A scotch.

18 4B
MS BISHOP WATCHING
CALLAN

19 2A
L/A MCU CALLAN

20 3B
WS
HOLD BISHOP BISHOP: Old habits die hard, Hunter.
TO f.g.

21 1B
H/A MCU CALLAN CALLAN: Come again.
BISHOP f.g.L.

22 3B
L/A MS BISHOP BISHOP: You are...watching everything.

23 1B
H/A MS CALLAN That's good.
BISHOP f.g.L. (TOASTS) To watching.

And that's precisely why I've
 summoned you here./ I felt that the first
 assignment under your...new post should be
 a matter of us...talking face to face. So
 that we know each other. Because I fear from
 now on our only...exchanges will be telephonic.

24 3B
L/A MCU BISHOP

25 1B
H/A MCU CALLAN

CALLAN: Who needs watching?

PAUSE.

26

3B

L/A TIGHT MS BISHOP

CALLAN RISES TO
2s. BISHOP L.
CALLAN R.

BISHOP: A small matter of internal protocol, Hunter, / It is...usual in the Service to address one's superiors as 'sir'.

CALLAN: Who needs watching, sir?

HOLD BISHOP

BISHOP: Fine. You'll find...as compensation... your subordinates will treat you in exactly the same way.

27

1B

TIGHT 2s. O/S BISHOP
fav. CALLAN

That contains the specific request the Service has to make of your Section, Hunter. The detail I leave up to you of course; I'll just fill in the background.

28

3B

TIGHT MS BISHOP

HOLD R. PAST
CALLAN THEN L.
TO 2s.
BISHOP L/CALLAN R.

It's tit for tat really....the games... we people play. The cold war isn't over... it's just gone underground. Moscow is about to expel, devoid of publicity, one of our junior cultural attaches. For spying. Needless to say he isn't a spy. International diplomacy, not having reached the Sermon on the Mount, we have to use Old Testament methods - an eye for an eye, a tooth for a tooth. The particular eye to be put out...in exchange for our own non-spy... has been selected. What we ask of your Section is that he be harrassed till he be withdrawn. /

29

1B

CALLAN: Reaction

(NOTE: see that Bishop tightens to Callan)

30

3B

2s. fav. BISHOP

CALLAN: Why can't the F.O. just request his withdrawal on suspicion of spying, sir?

BISHOP: Rules of the game, Hunter. They, for some unaccountable reason have kept things quiet their end - no smears, insults, innuendos or lies have appeared in Pravda; we will return the compliment this end. Medov will be withdrawn from London.... because of illness?

31 1B
CALLAN: Reaction

32 3B CALLAN: Medov?

HOLD 2s. AS BISHOP MOVES
TO b.g. L. CALLAN R.
f.g.R.

BISHOP: Adam Artemyevich Medov, 39, a good linguist, has translated Pushkin into Czech and French. Found him an extremely pleasant man when I met him.

CALLAN: Is he a spy sir?

BISHOP: Aren't they all?

CALLAN: May I know why he has been chosen?

HOLD CALLAN
CU PROFILE

BISHOP: You have a job, Hunter. Do it.

	1 to 1C	3 to 3C	5 to 5B
STOP TAPE (2)	2 to 2B	4 to 4D	

33	F/U 3C CU SCRABBLE BOARD	Sc.7. INT. MEDOV LOUNGE - NIGHT	BOOM B3 Grams: Soft music
	ZOOM OUT TO H/A 2s. TINA L. MEDOV R.f.g.		

MEDOV: Colour?

34 5B TINA: Yes.

1/2 2s. TINA L./
TINA R. Medov.

MEDOV: COLOUR

TINA: In Time magazine

35 3C A/B MEDOV: Bet?
 E/A 2s. AS MEDOV
 GETS UP HOLD L.f.g.
 to b.g. TINA: I am right!

36 1C Sc.7A. INT. MEDOV STUDY - NIGHT FISHPOLE 1
 WS. HOLD MEDOV L.
 TIGHTEN TO HOLD
 HIM AS HE EXITS L.

37 5B Sc.8.
 INT. MEDOV HALL - NIGHT
 WS MEDOV f.g. to b.g.

TAPE RUN 1

Repos Medov

38 F/U Sc.9.
 AD INT. DANERA BEDROOM - NIGHT BOOM 32
 MCU DANERA DANCING
 HOLD FR. AS SHE
 JUMPS INTO BED.b.g. DOOR
 MEDOV ENTERS TO KNOCK
 2s. R. TIGHTEN

DANERA: Yes?

MEDOV: (V/O) You have my dictionary.

DANERA: Come in.

MEDOV: You should be asleep.

DANERA: There are no classes tomorrow.

HOLD MEDOV

MEDOV: You will not remain beautiful in your
 body unless you sleep - nor in your soul if
 you listen to - this. Goodnight.

TAPE RUN 2

Repos Medov

39 F/U Sc.10
 3C INT. MEDOV LOUNGE - NIGHT BOOM P3
 1S TINA + MIRROR
 HOLD HER L. AS
 SHE KNEELS

40 2E
 WS TINA f.g. MEDOV ENTERS
 b.g. HE KNEELS INTO
 TIGHT 2s. TINA L. MEDOV R.

41 3C
 MCU TINA TINA: C O L O R I

42 2B A/B MEDOV: C O L O U R I

43 3C
 2s. A/B TINA: You are the translator.

MEDOV: I am also the diplomat - we are both
 right. But I think it is better - for our
 souls - we do not use the American way?

TIGHTEN TO
 CU TINA TINA: I am very happy, Adam.
 T

STOP TAPE (3) 4 to low angle dolly 1 to D. 3 to D
 2 to C

44 F/U Sc.
3D 11. INT. HUNTER'S OFFICE. MORNING. ROOM B1
E/A CALLAN'S DESK
AS HE SEARCHES IN
FILE.
HOLD CALLAN

45 2C CALLAN: Get them into your little head.
L/A CROSS b.g. L.
DESK & CALLAN ARM
R.f.g.

CROSS: Telephone numbers.

CALLAN: Correct.

46 LOW DOLLY CROSS: Ex-directory and classified?
4E
L/A CROSS'S ARM l.f.g.
CALLAN b.g.R. CALLAN: Right.

47 2E A/B

48 4E A/B CROSS: Who and why?

49 2C A/B CALLAN: Oh no, not why. Just who. One thing
from now on, Cross...I'm giving you
fair warning...There're going to be a few
changes...no special relationships for a
start...no holding hands under the desk.

50 1D
CU CALLAN
5D
CU CROSS

52 1D A/B CROSS: I never knew you cared.

CALLAN: Oh, I care.
Because what you do...affects me.

54 1D CROSS: Alright - who?
L/A Tight MS CALLAN

CALLAN: Nothing hard to start with - just
a mucky little job - harrassment. Starting
yesterday / It's
something right up your street, / you should
enjoy it.

55 3E
MCU CROSS

56 2C
L/A MCC CALLAN
PAPERS f.g. CROSS'S
HAND f.g.R.

57 4E
L/A TIGHT AS CROSS
DESK/CALLAN'S ARM
f.g.R.

58 2C A/B

CROSS: Wife's name's Alevtina...and the
daughter's name's Danera. / Nice names.

59 4E A/B

CALLAN: Your job's Medov. /

CROSS: . Aren't they part of
the job. /

60 1D
CU CALLAN

61 4E A/B

CALLAN: Sir.

62 2C
MCU CALLAN

63 3E

64 1D
CU CALLAN

65 3E A/B

66 1D A/B

CROSS: Aren't they part of the job, sir.

CROSS: or...under the new Management, sir,
...are we allowed to have scruples?

67 3E A/B

CALLAN: You know section policy. That
hasn't changed. /

HOLD AS CROSS
RISES & LOSSEN

CROSS NODS AND RISES.

68 1D A/B

CROSS: A Callan job .

CALLAN: The name's Hunter.

T/C / TO BE EDITED IN / Sc.12
EXT. STREET - DAY

SOF

CROSS WALKING TOWARD MEDOV
CAR. HE PLACES EXPLOSIVE ON
SIDE WINDOW & WALKS AWAY.
WINDOW EXPLODES. MEDOV COMES
OUT OF HIS HOUSE - INSPECTS
DAMAGE & RETURNS. SHUTS FRONT
DOOR.

69 F/U Sc.13
LD INT. HUNTER OFFICE - DAY ROOM B1
KS CALLAN

CALLAN: Lonely?

TAPE RUN

TELEPHONE INSERT HERE

T/C / TO BE EDITED IN / Sc.14
EXT. STREET - DAY

SOF

LONELY: What'm I doing, Mr. Callan?

CALLAN: Keep your eyes on the road

LONELY: Only you didn't tell me the other
night, why?

70 F/U Sc.15
LD INT. HUNTER OFFICE - DAY ROOM B1
CU CALLAN

CALLAN: People interested in your welfare
looked around for things they thought you
could do. The only straight activity they
could come up with was driving. (SILENCE)
You there?

LONELY: It's very kind of you, Mr. Callan, but I mean, taxi-drivers you know they have to know all the streets, one-ways and all that.

CALLAN: You can read, can't you?

LONELY: I beg your pardon.

CALLAN: Then learn them.

TAPE RUN: TELECINE INSERT HERE

T/C / TO BE EDITED IN / Sc.16
EXT. STREET - DAY

SOF

LONELY: Real taxi drivers have to take a test.

CALLAN: You've passed.

LONELY: When I've collected the money, wh-who do I give it to -

CALLAN: Keep it, there won't be that much, anyway.

LONELY: You can say that again.

CALLAN: On your dashboard, there's an extra light -

LONELY: It's working!

71 F/U Sc.17
LD INT. HUNTER OFFICE - DAY BOOM B1
MCU CALLAN (Match with film)

CALLAN: Course it is, you nut. I'm working it.

LONELY: I don't like this one little bit, Mr. Callan.

CALLAN: All you've got to do son is look out for that lighting up - when it does, you carry out whatever you're told to.

LONELY: (D) What about if I'm not in the motor, Mr. Callan!

CALLAN: We've given you the cab to know where you are - so stay in it!

HOLD CALLAN
TO INTERCOM

DESK
BUZZER

CALLAN: Yes.

LIZ: (OV) Nil report from Mr. Kane sir.

Liz, come in.

CALLAN: / I want to see him. Now. It'll only take him 30 mins from the airport.

72 3E As she enters
TIGHT MS LIZ AS
SHE ENTERS b.g.
to f.g.

LIZ: Yes, Sir.

73 1D CALLAN: Did you get those overseas-staff
files?
O/S LIZ fav. CALLAN

74 3E LIZ: I tried sir, but apart from
TIGHT MS LIZ the duplicates we already have, the others
were classified non-movement.

75 1D
MCU CALLAN

76 3E CALLAN: What does that mean?
A/B

77 1D LIZ: We're not allowed to see them,
A/B sir.
HOLD AS CALLAN
RISES

78 3E CALLAN: Tell me, What am I allowed to see
2s. LIZ b.g. L. or know?
CALLAN f.g.R.

LIZ: Sir?

CALLAN: Forget it!

STOP TAPE

3 to F

79	<u>5B</u>	Sc.18 INT. MEDOV HALL - AFTERNOON	MINI ROOM or F/POLE 1
	WS HALL.		
	DANERA D/STAIRS		
	b.g. to f.g.	<u>DANERA:</u> It's ringing	PHONE
	TINA ENTERS b.g.	again.	RINGING STUDIO

80	<u>1C</u>	Sc.19 INT. MEDOV STUDY - AFTERNOON	ROOM A2
	CU TELEPHONE +		
	DANERA'S HAND.		PHONE
	PAN UP TO TIGHT AS		RINGING
	DANERA. TINA		
	ENTERS R.b.g. to f.g.		

81	<u>3F</u>		
	HOLD TINA L. TO TIGHT	<u>TINA</u> Who knows our number?	
	2s. DANERA L.b.g.	England is not like that.	
	TINA R.f.g. PROFILE		
		SHE PICKS UP PHONE	
		Adam?	

82	<u>1C</u>	<u>CROSS:</u> (V/O) Spy wife! Spy wife!	/
	CU TINA'S HAND AS		
	SHE SLAMS DOWN PHONE		

83	<u>3F</u>	A/B
----	-----------	-----

DANERA: What did it say?
HOLD 2s.

TINA: It doesn't matter.

DANERA: I heard.

DANERA: What did it say?

TINA: It doesn't matter.

DANERA: I heard.

PAUSE.

TINA: Then you must not believe -

DANERA: He said "spy-wife".

TINA: It is not true, Danera -

DANERA: I didn't say it was!

IT RINGS AGAIN.

PHONE
RINGS

TINA: No, don't touch it!

DANERA: But perhaps -

TINA: You do as I say !

DANERA: - Perhaps, it is important

SHE PICKS IT UP

Yes!

CROSSE: (V/O) Spy wife!

HOLD TINA &
DANERA R.

DANERA: Who knows our number?

The accent was bad; it wasn't Russian.

TINA: Come.

Sc.20

INT. MEDOV LOUNGE - DAY

ROOM B5

84

4F

L/A 2s. TINA L.

DANERA R.

TINA: It has happened like this

before.

PHONE
RINGS

3 next Hunter Office

Sc.21

INT. HUNTER OFFICE - DAY

ROOM B1/33

85 3E
H/A CU KANE

CALLAN: Why the hell'm I expected
to...dig for every bit of fact myself?

86 2C
TIGHT 2s. KANE L.f.g. (SILENCE) What the hell's this conspiracy
CALLAN b.g. of silence? . I asked

87 3E
H/A O/S CALLAN onto
KANE

for a report -

KANE: There's nothing to report sir.

CALLAN: Why not?

KANE: They're blank sir.

CALLAN: Every one?!

88 2C A/B KANE: As far as -

89 3E A/B CALLAN: I asked you "every one"?

KANE: . I'll check again sir,

90 1D
TIGHT MS CALLAN
HOLD AS HE
SITS

CALLAN: Right. Let's go over it for
the kiddies. / British

91 3E
TIGHT 2s. fav. KANE Embassy staff, of all kinds, of all
occupations, of all ranks, how many
have left Moscow - / correction, Russia, in
the last three months.

KANE: Including the
Ambassador -

92 1D
MCU CALLAN

93 3E A/B CALLAN: And him.

KANE: As I said, sir, 78 - and that's counting some who've come out more than once.

CALLAN: How many've gone back?

94 1D KANE: 71 sir./ Most of them are leaves
CU CALLAN sir.

CALLAN: Did any of them visit any of
95 3E our sections? /
CU KANE

KANE: No sir! Only the Ambassador and
his immediate staff for F.O. briefings.
96 1D A/B As I said sir of the remaining seven, /
six will return within the next week and
97 3E A/B one won't. /He's dead. . . Measles
sir.

98 1D /
MCU CALLAN. HOLD
AS HE RISES &
MOVES TO b.g.
THEN f.g.

Measles, sir!
CALLAN: / Alright. I want all those checked
again - and I want the name of anyone who
doesn't go back. Including the measles. /
99 3E
O/S CALLAN onto KANE

KANE: Sir. /
100 1D /
TIGHT MS. HOLD
AS HE MOVES R.

CALLAN: Then I want the same movement
checks on newspaper correspondants, /
101 3E /
KANE: Reaction media men, trade-delegations, anyone

102 1D A/B resident in Moscow/who's come out in the
last six months, or is coming out in the
next. . . .
Yes. . . .
INTERCOM
BUZZ

LIZ: (V/O) Mr. Cross, sir.
103 3E A/B /

CALLAN: Wheel him in.

104 1D KANE: But I have to sir, for -
CU CALLAN

105 3E A/B CALLAN: None.

KANE TO b.g.
CROSS ENTERS
b.g. to f.g.
HOLD CROSS R.

KANE: Sir.
KANE LEAVES
CROSS ENTERS

106 1D
MS CALLAN + PAPERS

107 3E CALLAN: Paper, paper!
TIGHT MS CROSS

108 1D A/B CROSS: I bet you a fiver, sir.

CALLAN: That Medov's a set up

109 3E CROSS: You going through all those
MCU CROSS files. The only one you haven't found

110 1D is the one marked Callan.
MCU CALLAN

111 3E A/B CALLAN: So tell me about Medov.
HOLD CROSS

CROSS: Very methodical, hard working.
Straight to his office, straight back.
No friends outside the Embassy. He's
high enough not to have to go to all the
functions he organises. Family man, lives
away from the Embassy. Unflappable.

112 1D CALLAN: And you're pleased with what
MCU CALLAN you're doing?

113 3E A/B

CROSS: It's early days.

CALLAN: Only it can't be very good can it?

114 1D CROSS: Why not?
CU CALLAN

CALLAN: He hasn't complained, has he?

Sc.22
 115 3C INT. MEDOV BEDROOM - DAY BOOM C4
 2s. BACKVIEW
 MEDOV L./TINA R.
MEDOV: How can I complain - what is
 there to complain about - for the
 hundredth time -
TINA: Why does our phone ring.. our
 number is classified -
MEDOV: Where do I go, what do I say
 - dear Ambassador, my wife is nervous -
TINA: I love you. Adam, I don't ask
 you why you are really here.
 116 5C
 TIGHT 2s. fav. MEDOV
MEDOV: I am a cultural attache, nothing
 else. Why do you ask, Tina.
TINA: Oh, I'm sorry, perhaps you are
 right. I promised Danera I wouldn't..
 117 1F
 TIGHT 2s. fav. TINA
MEDOV: I don't want Danera worried.
TINA: No. But me?
 118 5C A/B MEDOV: You know that is stupid -
TINA: Nothing, please think Adam, nothing
 has happened to you, unusual?
 119 1F MEDOV: No! Nothing has happened
 ALARM CLOCK f.g. HE SWITCHES IT OFF ALARM
 MEDOV b.g. CLOCK
 120 5C A/B
TINA: Are you lying?
MEDOV: No.

121 1F TINA: No. You are a good man. A
 CU TINA very good man. Nothing has ever happened
 122 3G to you like this before./ you have never
 CU MEDOV had to experience it.. the questioning....
 123 1F A/B the officials.. OGPU, MVD, KGB./it's always
 124 3G A/B the same whatever they call it./
 125 1F A/B To my parents it's happened - I've seen it
 - the early morning bang on the door, the
summons, the house searched, the men in the
 126 5C A/B car waiting outside.../

127 1F MEDOV: No. /
 MCU TINA
 HOLD TO b.g.
 PAN DOWN. HOLD
 MEDOV L.
TINA: I am a fool. I'll make the coffee.
MEDOV: Tina - No.

TAPE RUN

Tina repos.

5 to D.

128 3H Sc.23
 CU BOILING COFFEE INT. MEDOV KITCHEN - MORNING BOOK L4
 PERCOLATOR
 ZOOM OUT TO WS TINA IN KITCHEN (continuity
 TINA f.g.R. with filming)
 HOLD HER TO b.g.

TAPE RUN

TELECINE INSERT HERE

T/C /TO BE EDITED IN/ Sc.24
INT. HOUSE OPPOSITE - MORNING

SOF

CROSS PREPARING RIFLE

129 5D Sc.25
 MS TINA INT. MEDOV HALL - MORNING BOOM B4
 HOLD R. TINA CROSSING HALL TO
 FRONT DOOR

STOP TAPE

TELECINE INSERT HERE TO END PART ONE

T/C TO BE EDITED IN Sc.25A
 EXT. MEDOV HOUSE - MORNING
 SOF
 TINA OUT OF FRONT DOOR &
 DOWN STEPS TO PICK UP MILK
 BOTTLE. SHE DOES SO & IT
 EXPLODES IN HER HAND. SHE
 SCREAMS.
 GRAMS:
 SLIDE
 END PART ONE

1 to G.
 2 to B.

3 to C.
 4 to J. (change to Ped.)

5 to D.

COMMERCIAL BREAK

F/U

SLIDE / TO BE EDITED IN /

GRALES:

PART TWO

Sc.25B

T/C / TO BE EDITED IN / INT. HOUSE OPPOSITE - MORNING

SOF

CROSS SHUTS WINDOW

F/U

Sc.26

130

5D

INT. MEDOV HALL - MORNING

MINIBOOM 2

TINA ACROSS MEDOV/

or F/POLE 2

DANERA

HOLD 3s. AS THEY

MOVE L.

HOLD DANERA AS

MEDOV PULLS HER

L. TO 3s.

DANERA: I hate the English.

MEDOV: Get a rag and a bowl -

TINA: Close the door.

MEDOV: Leave that to me.

DANERA: Papochka.

AS MEDOV MOVES R.

HOLD HIM R.

MEDOV: Take your mother in. Do as
I say.

TAPE RUN

TELESCINE INSERT HERE

Sc.27

T/C

EXT. MEDOV HOUSE - MORNING

SOF

MEDOV OUT OF HOUSE TO STEPS.

HE RUMMAGES IN THE BROKEN GLASS.

FINDS PELLET. TURNS INTO HOUSE

& SHUTS DOOR

- 131 5D Sc.28
INT. MEDOV HALL - MORNING MINIBOOM 2
 MCU MEDOV or F/POLE 2
 PAN DOWN TO CU
 HAND & BULLET
 & HOLD IT TO HIS
 POCKET
- 132 3C Sc.29
INT. MEDOV LOUNGE - MORNING BOOM B3
 W.2s. TINA f.g.
 MEDOV b.g. to f.g.
- 133 1G (5 to E) TINA: Oh...
 L/A TIGHT 3s.
 TINA L.f.g.
 MEDOV C. MEDOV: That's it, relax, relax.
 DANERA R. There, there.. don't move -
- 134 3C fine, fine./ There.. you are
 MCU TINA
- 135 2B clean.
 L/A 2s. MEDOV L.
 DANERA R. TINA'S
 HAND L.f.g. DANERA: There's glass!
- 136 3C A/B MEDOV: Where, I'll do it.
DANERA: Shall I call the police?
- 137 2B A/B MEDOV: No.
DANERA: Then the Embassy?
MEDOV: No, I will report it.
- AS DANERA EXITS R.
 PAN R. DANERA: But -
- 138 3C MEDOV: Just get some plaster!
 R/A CU TINA
TINA: Please Adam, you have helped
me, now help her, she is shocked
as well.
- 139 2B
 L/A 2s. MEDOV/TINA

MEDOV: If I make a local complaint
to the Police - what of the Embassy?
If I make it official to the Embassy
they decide if it is worth the complaint.

TINA: Please, she's only trying to help.

MEDOV: Are you better now?

		Sc.29A	
140	5E	INT. MEDOV KITCHEN - MORNING	F/POLE 3
	WS DAIKERA b.g. to		
	f.g. SEARCHING		
	THRU DRAWERS		

		Sc.29B	
141	3C	INT. MEDOV LOUNGE - MORNING	BOOM B3
	CU TINA		

TINA: I heard a shot, Adam.

		<u>MEDOV</u> : Now please, no talking,
142	2E	it's nothing.
	L/A 2s. TINA L.	
	MEDOV R.	

TINA: This is nothing! Not worth
complaining about?

MEDOV: The child!

- 143 3C A/B TINA: This isn't provocation?
CU TINA You mean this isn't the English - /
this is somebody at the Embassy -
144 2B with a penchant for practical jokes?!
- 145 3C MEDOV: It was children. /
CU TINA What children!
AS SHE TRIES TO TINA: At this time of the morning
RISE LOOSEN TO where are they?
2s. TINA L.
MEDOV R.
- 146 1C MEDOV: I have found the pellet. /
SINGLE DANERA.
HOLD L. TO H/A 3s.
TINA L. MEDOV C.
DANERA R.
HOLD DANERA R.
- 147 3C
TIGHT 2s. TINA L.
MEDOV R. TINA: Thank you.
- MEDOV: Please! please! Darling!
believe me!
- TINA: Adam?
- MEDOV: You have to believe me...but I
don't KNOW what's happening!
- TINA: Then it wasn't children?
- MEDOV: I promise you I will find
out!
- 148 2B
L/A WS DANERA b.g.
HOLD HER AS SHE
GOES L. to 3s.
TINA/MEDOV L.F.C.
DANERA b.g.

TINA: Where are you going?

DANERA: To clean it. The mess.

MEDOV: Leave it!

DANERA: No!

TINA: Why?

MEDOV: It's
not important.

TINA: Then if it's not important,
let her do it!

149 3C
MCU TINA

TINA: Show me the pellet.

150 1G
MCU MEDOV
HOLD HIM AS
HE GETS UP

MEDOV: You are too....upset to discuss
it. /

151 3C A/B

TINA: Or is it a bullet?

152 1G
MS MEDOV'S BACK

STOP TAPE: 1 to D. 2 to D. 3 to E. B.1 & C.3

Sc.30
T/C/TO BE EDITED EXT. STREET. DAY. FILM.

DANERA SEES
CROSS AS HE'S LEAVING A "FOR SALE" HOUSE....
THEN LONELY'S TAXI PASSES BETWEEN THEM.

DANERA: Papoochka!

CROSS IS IN THE CAB IN A FLASH

CROSS: Move! Move! Move! Move!

DANERA WHO HAS GIVEN CHASE IS ALMOST
LEVEL WITH THE WINDOW AS LONELY
ACCELERATES...
SHE MAKES ONE LAST GRAB AT THE DOOR,
THEN FALLS...

DANERA: I saw him! He was only yards
away!

MEDOV: Danera!

DANERA: He was wearing abowler hat,
a dark suit...he....

MEDOV: (VERY GENTLY) Looked exactly
like a thousand others?

DANERA: I saw his eyes!

MEDOV: You are more important than he is.

153 2D 32. INT. HUNTER'S OFFICE. DAY: BOOM C3
TIGHT 2s. CROSS L.f.g.
CALLAN R.
AS BALLAN MOVES
HOLD CROSS

CALLAN: You're falling apart.

154 1D CROSS: There was no back exit, sir! /
TIGHT 1/3 CALLAN
HOLD L. THEN
R.
CALLAN: Invent one then son! And why
Lonely!

CROSS: There's a taxi at the section's
disposal, sir - your memo!

HOLD 2s. with
CROSS L.f.g.
CALLAN R.
CALLAN: it's A.B.C -
use a clown like that when he can't when he's
be seen - not 7 o'clock in the morning - obvious
you're bloody lucky he was awake!
She saw you?

HOLD CALLAN
AS HE MOVES
TO f.g.L. to
H/A 3s. CALLAN
f.g.L/CROSS R.
CROSS: (NODS) We changed the number
plates. Has anything happened as a result?
CALLAN: No. Even your flaming cock-ups
result in a thundering clap of silence
don't they?

CROSS: There's one way something will
happen, sir.

155 3E
CU CALLAN

156 1D CALLAN: You just stick to routine -

TIGHT 2s. CALLAN
R.f.g. CROSS L.

CROSS: I'm not to touch her?

CALLAN: There're plenty of other ways.

CROSS: Such as?

CALLAN: Think!

It says in your file - you're "flexible,
imaginative -

HOLD CALLAN
TO CROSS

CROSS: "Will do better next term".

CALLAN: Yeah. (PAUSE) But only if he
keeps clear of little girls.

157 3E

CU CROSS

158 1D

TIGHT 1S CALLAN

PAN L. TO
CROSS

I still want Medov pursued,
pushed. I've no orders to stop....and we'd
better push, both of us, we're on a blank
report.

CROSS: Then I'll push.

STOP TAPE: 1 to G.

3. to P.

Finish Tina's dress change & Medov's

A to 2 B to 3

159 5F Sc.32
WS BEDROOM-WINDOWS b.g. INT. MEDOV BEDROOM - EVENING

PAN R. SLOWLY
TO CU TINA ON
BED

F/POLE 3

GRAMS:
distant
traffic
jet overhead

160 1G

WS VASYAYEV/MEDOV

b.g. to f.g.
HOLD 2s. MEDOV
f.g.L. VASYAYEV
b.g.R. fav. VAS.

Sc.33. INT. MEDOV LOUNGE - EVENING

VASYAYEV: Let me see it.

At the same time...

161 4J . 22. Not a killer's bullet.
TIGHT 2s. fav. MEDOV

PAUSE.

162 1G MEDOV: You are not....implying, comrade
MCU VASYAYEV Vasyayev that it doesn't matter if -

163 4J A/B VASYAYEV: You said there were other
things -

164 1G MEDOV: I have said before, I say again,
TIGHT 2s. fav. VASYAYEV I do not wish/to cause any inconvenience,
but at the same time I wish to put my

165 3P wife's mind at rest, and my child's -
TIGHT MS.

166 1G VASYAYEV: Of course. It's why I'm here.
O/S MEDOV fav. Answer my question.
VASYAYEV

167 5P
MCU MEDOV.
HOLD HIM R. to
TIGHT 2s.
MEDOV L. WAS.R.f.g.

MEDOV: I have not told her about
 the car window. That was deliberate.
 When I worked at the Institute I got
 to know time fuses.

168 1G
 MCU VASYAYEV

VASYAYEV: They must think you
 are a spy.

169 4J
 MCU MEDOV

170 1G A/B MEDOV: Do I act like one?

171 3P
 MCU MEDOV

HOLD TO b.g. MEDOV: Oh..for three weeks now - it's
 FOR 2s. so predictable....it's almost obscene -
 MEDOV L.b.g. exactly what we were briefed to expect -
 VAS. R.f.G. parking tickets, punctures, buzzing my car,
 the car window - why can't they be
 original! All goods of all kinds which
 we have not ordered arrive with no sender's
 name - seventy plastic bowls - if you want
 one - no take the lot, raffle them, plastic
 is non-destructable -
 HOLD MEDOV
 TO f.g.L.
 THEN R.
 VASYAYEV
 STEPS INTO
 2s.R. HOLD
 VASYAYEV
 TO 2s.MEDOV
 f.g.L. &
 VASYAYEV AS
 HE MOVES TO b.g.R.

VASYAYEV: These....happenings - always to
 you, not to your wife?

MEDOV: She has the phone calls. It's in
 English because the accent is so bad -

VASYAYEV: Why have you waited
three weeks to come to us?

HOLD 2s.

MEDOV: I have explained to Alevtina...if
I am being plagued you will say to me -
"please carry on, we wish to find out why
the English Security are so interested in
you." We cannot win.

VASYAYEV: You are less than generous to
us, Adam Artemyevitch - you are not here to
"win" anything, you are here to produce
concerts -

HOLD AS DANERA
ENTERS TO 3s.
b.g.R.

DANERA: I've seen him.

VASYAYEV: Who?

DANERA: The man who shot my mother.

VASYAYEV: Then I shall want you to
tell me sometime. But for the moment
perhaps you will go with your mother to
Comrade Konukhov's for an hour or so? It
has been arranged.

AS MEDOV EXITS
HOLD VASYAYEV

STOP TAPE: 1 to F. 3 to G.

172 3G Sc.34
* INT. MEDOV'S BEDROOM. EVE. BOOM C4

MEDOV b.g.L.
TINA f.g.R.
ON BED

TINA: You are smoking?

MEDOV: Please will you take
Danera to Konukhov's.

PAUSE:

TINA: For how long.

PAUSE.

MEDOV: As long as is necessary.

TINA: Adam -

As Medov
173 IF sits MEDOV: Please/ They have been very
TIGHT 2s. MEDOV L. polite. It is a request.
TINA R.
TIGHTEN TO
CU TINA

STOP TAPE: 1 to B. 2 to A. 3 to B. 4 to G. (change to Low dolly)

174 3B Sc.35
INT. BISHOP OFFICE - NIGHT BOOM C1
MCU CALLAN. B2
SLOW ZOOM OUT
TO WS. HOLD
CALLAN. BISHOP BISHOP: Things a trifle....beyond
ENTERS R.f.g. your control Hunter?

TRACK IN AS BISHOP
MOVES TO CALLAN

CALLAN: I didn't appoint myself.

SILENCE.

BISHOP MOVES L.
HOLD CALLAN

BISHOP: True.

175 4G As he sits
L/A TIGHT MS BISHOP

CALLAN: So. Sack me.

176 3B
L/A TIGHT MS CALLAN

BISHOP: You have a problem?

CALLAN: Three.

177 4G A/B
178 3B
TIGHT MS CALLAN
AS HE PULLS THE
CHAIR L.

BISHOP: Please do sit, Hunter, /
aggression somehow always looks
less dangerous when seated. /
Your problem?

179 2A
2s. BISHOP L.f.g.
fav. CALLAN R.b.g.

CALLAN: I find essential information
hard to get. It's floating around
somewhere alright, but I'm not allowed
to see. / Files I need are suddenly
marked "non-movement",

180 4G
H/A 2s fav. BISHOP

181 2A A/B

BISHOP: Really! /

CALLAN: The Section's engaged on
fourteen separate projects, 13 of them
I'm fully briefed on -

BISHOP: You're doing excellently -

CALLAN: But on the Medov case - no.

Why? Why, for a start, am I, as
supposed Section Head, not informed why
my victim has been selected? / If I don't
know, how am I supposed to judge the amount
of pressure

182 4G
BISHOP reaction

183 2A A/B

184 4G
MCU BISHOP

185 2A A/B BISHOP: Nobody interferes with you - /
 2B. BISHOP L.
 fav. CALLAN R. CALLAN: Splintered glass in a wife's hand -
 TIGHTEN TO and no response? If I really start provoking
 CU CALLAN there might be massive repercussions - and
 then I'd rather your head than mine! /

186 4G
 CU BISHOP

187 2A
 CU CALLAN

188 4G A/B

189 2A A/B BISHOP: And your third? /

CALLAN: No.

BISHOP: . . . I beg your
pardon.

CALLAN: Shall I tell you why I was good
in the field - /

190 4G
 2B. BISHOP L.
 CALLAN BODY F.S. BISHOP: Good men in the field don't get
caught - you were. /

191 2A
 CU CALLAN

CALLAN: Good men in the field are bought and brought
back by Her Majesty's Government - I was! /

192 4G A/B

BISHOP: Why were you good in the field,
Mr. Callan? /

193 2A A/B

CALLAN: Because I was trained never to
take anything - or anyone on trust. You
start from one simple fact - everything
smells - yourself, what you're doing, / and
who's telling you to do it. / If you're
told anything test the opposite -

194 4G A/B

195 2A A/B

196 3B
 TIGHTEN BISHOP
 AS HE RISES. HOLD
 IN L/A

197 1B TIGHT MS CALLAN BISHOP: So, not having been told why Madov is chosen, you attempt to find out.

198 3B A/B CALLAN: That Among other things.

199 1B MCU CALLAN BISHOP: Ah yes. WATER) Told a junior attache has been expelled - you endeavour to find him -
3B A/B and he's found nothing.
1B A/B

200 4G CALLAN: Yet
L/A TIGHT MS BISHOP
TO 2s. BISHOP L.
CALLAN R. BISHOP: And what if he does....find something?
That, unlike our friend here, will be completely irrelevant, Hunter. Your job is very simple. As Section Head your brief is clear and it is wasting both our times for me to repeat it - therefore no need for me to answer your first point. or your second,
The third point - you - well, let's just say that we're employing your ability, your talents and not your ugly chip on the shoulder! It's alright, Callan, we love you, complete knowledge is absolute power, and that is dangerous - even I do not know everything. /

201 As Callan
1B moves to rise
E/A 2s. BISHOP L.
CALLAN R. TIGHTEN TO CALLAN
202 3B TIGHT MS BISHOP the day Medov leaves this country, CALLAN RISES INTO
2s.R. AS CALLAN preferably under a pall of shame, by
FROM R. HOLD back door or front, your job's done Hunter!
BISHOP It's as simple as that!

CALLAN: Thank you, sir. You've been a great help.

STOP TAPE: 1 to C. 3 to F.

203 3F Sc. 36
MCU VASYAYEV INT. MEDOV LOUNGE - NIGHT ROOM A2

204 1C VASYAYEV: What have
H/A O/S VASYAYEV you done? Where have you been? What have
L. fav. MEDOV you been saying? Why are the British
harrassing you?

MEDOV: Am I suspected?

VASYAYEV: My dear Adam Artemyevitch, either
you are an intelligence man I know nothing
about - or you are innocent.

MEDOV: No doubt you treble-checked me
before you came here. Then?

205 3F VASYAYEV: Please smoke. What
L/A 2s. fav. VAS. oh dear/ In
other words, my dear maker of music - are you
206 1C A/B a British spy or a Russian spy.

207 3F MEDOV: If I am a British spy why would
L/A MCU VASYAYEV. they harrass me?

208 1C A/B VASYAYEV: Why indeed.

209 3F A/B MEDOV: Well?

210 1C A/B VASYAYEV: To throw us? As you yourself
said/ we would become fascinated and ask you
211 3F A/B to continue so that we might observe them.
Then presumably their harrassment would
212 1C A/B culminate in your kidnapping? You disappear.

VASYAYEV: (CONTD.)

Into the grateful arms of
Queen Anne's gate...into a fairy land
where Alevtina can buy her party frocks
and Danera her records in a less....
furtive manner?

TIGHTEN TO
MCU MEDOV

213 3F MEDOV: B-but I have no access to any
MCU VASYAYEV secrets -/

214 1C VASYAYEV: If you are an....intelligence
CU MEDOV man, your training is of sufficient interest.

215 3F MEDOV: And if I am an intelligence man of
CU VASYAYEV a vastly superior rank to yourself? /

216 1C A/B Of
sufficient standing/to be....unnoted in
the Embassy Security Section? And I am
being harrassed? /

217 3F
TIGHT MS VASYAYEV

218 1C A/B

219 3F A/B

VASYAYEV SITS
INTO 2s. MEDOV R.
f.g. VAS. L.h.g.

VASYAYEV: . Then they've....tumbled
you - sir - and we'd better get you out.

220 1C A/B

SILENCE.

221 3F A/B MEDOV: Well, Major Vasyayev, which
am I? / I
know you smoke.

222 1C A/B Yes. English./ I have noticed you
223 3F A/B smoking them, & my concerts.

224 1C A/B

225 3F A/B

VASYAYEV: One thing.

MEDOV: Yes?

VASYAYEV: Of the 85 of us here - why do theysuccessfully pick on you?

MEDOV: That is none of your concern.

TIGHTEN TO
MCU VASYAYEV

226

1C

MCU MEDOV

VASYAYEV: Harassment is....usually
tit-for-tat. If I check with Moscow -/

227

3F

2s.

A/B

MEDOV: Tit-for-tat operates only in
the case of disposable minor officials.

SILENCE:

228

1C

L/A MCU MEDOV AS
HE RISES

VASYAYEV: (SOFTLY) You have not convinced
me, Comrade Medov that you are anything
other than aminor official. /

229

3F

O/S MEDOV fav.
VASYAYEV.
TIGHTEN

MEDOV: I will tell you one thing....And what
happens to /^{you} afterwards will not be my
concern/- much to the surprise even of
my wife and my daughter - when they
return from Konukhov's/- I will be here.

230

1C

CU MEDOV

TAPE STOP:

TELETYPE INSERT HERE TO END PART TWO

3 to D. 5 to A.

BOOM A to 1.

BOOM B to 1.

Costume change
Tina & Medov

T/C / TO BE EDITED IN

Sc. 38
EXT. STREET

SOP

CROSS: Anyway, things're moving.CALLAN: Where?

CROSS: Senior Embassy security official -
Vasyayev's been with him all night.
Perhaps he'll be able to shift Medov -
but he left on his own.

CALLAN: Nobody cares who does it -
orders are - get him out.

CROSS: By whatever means.CALLAN: You heard.

CROSS: Oh no, sir, I want a firm
directive from you. How
far can I go?

SILENCE.

CALLAN: O.K.

PAUSE.

CROSS: Fine. Sir.

CROSS

SUDDENLY RAPS ON THE WINDOW: LONELY
SCREECHES THE CAB TO

CROSS: Well, at least I've got somebody
nervous. Sweet dreams, sir.

HE'S GONE. PAUSE.

CALLAN: O.K. Lon-

LONELY'S GETTING OUT OF HIS DRIVING
SEAT... AND
CLIMBS IN OPPOSITE CALLAN.

LONELY: Can I ask you a question,
Mr. Callan?

CALLAN: Do you have to sit on my
lap-

LONELY: What I want to know, Mr. Callan
is, who my Guv'nor is. You or him.

CALLAN: Why?

LONELY: Well, it's obvious in it, I'm
like a bit of chewing-gum stretching
both ways - you tells me to stay in the
cab and watch that little red light, and
old poncey-bags he's got me out on me
feet watching for that little girl.

CU CALLAN.

CALLAN: Watching what?

LONELY: (OV) Where she goes, who she goes
with, what time, what car, I can't do both
can I - stands to reason.

CALLAN: You do what he says, Lonely, O.K?

SLIDE / TO BE EDITED IN /

GRMS

END PART TWO

COMMERCIAL BREAK

F/U
SLIDE /TO BE EDITED ON/

GRAMS

PART THREE

Sc. 38

T/C /TO BE EDITED ON/

EXT. STREET. DAY. FILM.

SOF

INT. SKODA.

MEDOV IS DRIVING,

DANERA: They're here every day.

MEDOV: Point them out.

DANERA: One'll be round this corner...

That's him. I think
he's the one who shot the bottles - look,
if you look back he's putting down the time!

MEDOV: I can't drive and look round.

DANERA: (LAUGHING) It's mad isn't it!
And the other one's usually somewhere
down - there - there look!
He's always there.

MEDOV: .. How long has this
been going on?

DANERA: Two weeks...since you couldn't
take me in the car...look the taxi's
following! When I have my talk with
Comrade Vasyayev - I'll tell him.

MEDOV: I'll do that.

231 3D Sc.39
CU CALLAN INT. HUNTER'S OFFICE. DAY: ROOM 81

CROSS: (DISTORT) Thursday.

CALLAN: Why?

232 5A
CU CROSS CROSS: (D) It's got everything going
for it - time, space. Medov looks
very worried. /

CALLAN: (V/O) You want permission to lift her.

233 3D A/B CROSS: sir. Nothing else's made
him twitch. /

PAUSE:

CALLAN: Alright. Take her to Lambert
House.

CROSS: (D) Yes, that's good. There're
nurses there. Everything.

CALLAN: O.K. I'll be there to supervise.

CROSS: (D) Yes sir.

234 5A
CU CROSS reaction CALLAN: And don't leave anything to
chance. And watch yourself. /

TAP: MEN

3 to J 1 to H 5 to G

235 3J So.40
 INT. MEDOV BEDROOM - NIGHT BOOM C1
 CU TINA-MEDOV LIND MINIBOOM 3
 X f.g. STUES OUT or F/POLE 1
 CIGARETTE
 ZOOM OUT HOLD TINA: What're you worrying about?
 2s MEDOV L.f.g.
 TINA b.g.R.

MEDOV: My concert, Wednesday.

As Medov TINA: (PUZZLED) But you've got
 236 5s points to have plenty of time.
 BCU TINA LIND L.f.g.

237 3J
 MS HOLD MEDOV &
 TINA L.to b.g. MEDOV: There is still so little time.

238 1H
 TIGHT 2s. TINA L.
 MEDOV R.

(3 to K
 Bathroom)

TINA: Who?

MEDOV: Vasyayev?

TINA: Sometimes...I don't want to
 close my eyes. If I do....when I do....
 it's the old pictures. Nothing changes.

MEDOV: I'll get a pill for you...
 I need time.

TINA: What 'time' Adam?
What -

MEDOV: I....just haven't.

TINA: What for?

MEDOV: You've got to trust me whatever -

TINA: What's wrong!

MEDOV: - I do! If....if, listen...if at
any point between now and 9 o'clock tomorrow
morning -

TINA: Morning?

MEDOV: Vasyayev, anyone from the Embassy
phones - hedge!

TINA: WHY!!

MEDOV: Just that! At all costs...it doesn't
matter about us - but Danera she has to be
protected!

TINA: Adam!

239	3K	41	
		INT. MEDOV BATHROOM - NIGHT	ROOM C5
	L/A TIGHT VS MEDOV		
	TINA ENTERS TO	<u>TINA:</u> You have a headache?	I'll go
	TIGHT SHOT L.	and make you a hot drink.	
	AS TINA EXITS		
	b.g. HOLD MEDOV		

TAPE RUN: 1 to J 5 to H 3 to L.

240 1J Sc.42
INT. MEDOV HALL - NIGHT F/PCLE 4
MS DCOR
MEDOV ENTERS R.
HOLD AS HE GOES
TO b.g.

241 5E Sc.43
INT. DANERA BEDROOM - NIGHT BOOM B5
TIGHT MS DANERA
MEDOV BENDS INTO
2s. R.
HOLD MEDOV AS HE
STRAIGHTENS UP
& TIGHTEN

TAPE RUN

Medov repos.

242 3L Sc.44
INT. MEDOV BEDROOM - NIGHT
L/A WS MEDOV b.g.
to f.g. TINA
ENTERS b.g. to
f.g.R.
HOLD 2s. AS
MEDOV MOVES TO
BED. HOLD TINA

MEDOV: You can get her clothes,
she's fast asleep

TAPE STOP

1 to D 2 to E 3 to D

B to 1 C to 3

243 1D Sc.45
INT. HUNTER OFFICE - NIGHT BOOM B1
MCU KANE C3
HOLD AS HE
MOVES L & R

KANE: Now I know what you mean about
no cross-section contact - I had more
bother getting our men out of my hair,
sir./ Can't you do anything about
that, sir.

244 3D
O/S KANE fav. CALLAN
245 1D A/B
CALLAN: I have actually tried.

KANE: Everywhere I turned, there they
were. "No trespassers" - men I trained
with.

246 3D A/B
CALLAN STS b.g.

247 As Kane
 2E sits CALLAN: Did you find anything? /
 TIGHT 2s. CALLAN'S
 ARM L. f.g.
 KANE R.b.g. KANE: Yes sir.

CALLAN: Well?

(3 quick repos
 to E s.s.)

KANE: The measles - John

Harvey Stephenson, 52, a cook,
 was genuinely dead. His brother couldn't
 do too much for me.....

CALLAN: Anybody else?

KANE: In the last two days, sir, the
 only person not going back is a newspaper
 correspondent - Neville Dennis, 39..y.

248 1D
 MCU CALLAN

CALLAN: Neville Dennis

249 2E A/B

250 1D
 HOLD CALLAN R.

CALLAN: (FLICKS INTERCOM) Liz. INTERCOM

LIZ (V.O.) Yes sir?

CALLAN: I'd like a file. Neville Dennis -
 newspaper correspondent. Born around 1933.

251 3E
 TIGHT MS KANE

LIZ: (V.O.) Any category, sir?

252 2E
 LOW ANGLE 2s.

KANE L.f.g. CALLAN: I don't know. Could be
 CALLAN R.b.g. Alpha.

253 3E A/B LIZ: (V.O.) Right away sir.

254 1D KANE: The name means something to you, sir?
TIGHT MS CALLAN

CALLAN: Where is he now?

KANE: Here sir, London.

255 3E A/B CALLAN: Address?
T.MS KANE

256 1D A/B KANE: Uh..

257 3E A/B CALLAN: Come on, man.

258 1D A/B KANE: 36, Chapter Mansions. W.I.

KANE ENTERS
L TO C/S 2a.
fav. CALLAN

CALLAN: Dennis.... Dennis....

259 3E
KANE reaction

260 1D A/B

INTERCOM BUZZES. CALLAN FLICKS THE SWITCH.

CALLAN: Yes?

261 3E A/B LIZ: (V.O.) The Dennis file sir.
KANE reaction It's not available.

262 1D A/B CALLAN: Who has it?

LIZ: (O.V.) Archives, sir. But it's
lead sealed. Special classification.
Cannot be opened.

TIGHTEN
TO CALLAN

CALLAN: Neville Dennis, newspaper correspondent.

LIZ: (V/O) That's the one, sir.

263 3E CALLAN: You got a car?
KANE reaction

KANE: Yes, sir!

264 1D A/B CALLAN: Come on -
HOLD CALLAN L.
TO KANE & HOLD
AS THEY EXIT L.b.g.

STOP TAPE: 1 to K 2 to J. 3 to M. 4 to H. 5 to J

F/POLE 5
MINIBOOM 4
Fixed mike

265 2J Sc.46
INT. DENNIS SITTING ROOM - NIGHT ROOM A3
L/A WS HALL b.g.
DENNIS FEET f.g.
HOLD FR. AS FEET
MOVE OUT L.
CALLAN ENTERS
b.g. AS HE EXITS L.

DOOR-
BUZZ
(floor)

266 3M Sc.46A
INT. DENNIS FLAT CORRIDOR - NIGHT FIXED MIC
WS. CALLAN TO f.g.L.
EXITS L.

267 5J Sc.46B
INT. DENNIS FLAT KITCHEN - NIGHT F/POLE 5
TIGHT MS CALLAN
HOLD TO f.g.
PAN DOWN WITH CALLAN'S (3 to N quick)
HAND TO POT. AS HE
MOVES HOLD HIM TO b.g.

268 2F As Sc.46C
he enters INT. DENNIS SITTING ROOM - NIGHT ROOM A3
L/A MCU CALLAN

269 3N
MIRROR SHOT CALLAN b.g.

270 2F A/B
HOLD CALLAN L.

271 1k Sc.46D
Mirror shot INT. DENNIS FLAT BATHROOM - NIGHT MINIBOOM 4
MS. TIGHTEN AS
CALLAN b.g. to f.g.
AS MIRROR SMASHES INTO
EYES FACE WHIP PAN L. AS HE FALLS L.
HOLD DENNIS FEET IN DOOR

TAPE RUN: Repcs Callan 5 under 4's cable

Also for Paul
Sc. 47 INT.

272 1K Sc.48
INT. DENNIS SITTING ROOM - NIGHT MINIBOOM 4
H/A CU CALLAN
 LOOSEN AS HE RISES
 UP TO 2s. CALLAN
 L.f.g. DENNIS b.g.R.
 AS DENNIS EXITS b.g.
 HOLD TIGHT MS CALLAN
 TO SINK. TIGHTEN
 TO HAND WITH FLANNEL
 & PAN TO HIS FACE
 HOLD AS HE GOES TO
 b.g. DENNIS: If you're looking for your
shooter, David, it's not there.
Like some coffee?

273 5H
MS CALLAN AS HE ENTERS
 FAST PAN TO DENNIS
 H/A & MS PROFILE Black or white?

274 3N
MS DENNIS It's quite corrosively Instant, I'm
afraid, but much better than anything

275 5H continental /
MS CALLAN TO MIRROR It's all to do with national water.
TIGHTEN TO MS Eh? Try making a good cup of tea in

276 2F Paris or Leningrad /
L/A 2s. CALLAN'S ARM All those earth-stopping samovars .
L.f.g. DENNIS b.g.R. Why're you staring?

277 5H
MCU CALLAN + MIRROR CALLAN: I knew there was something about
that name. /

278 3N
TIGHT MS DENNIS DENNIS: I'm sorry about that hit on the
old proboscis - well, I'm not really, I

279 5H A/B quite enjoyed it./but I've had nine years
of being suspicious of people who paddle

280 3N A/B through my drawers without knocking. /
Of course if I'd known you were coming I'd

281 5H have baked a cake and all that/- but there
TIGHT MS CALLAN who's to know anything!
HOLD AS HE SITS

CALLAN: Yes.

DENNIS: Black or white, my arm's aching.

282 2F A/B CALLAN: Black. /

283 4H DENNIS: Black is beautiful.
L/A 2c. CALLAN b.g.
L.DENNIS ARM f.g.R. CALLAN: Denis... Wingfield!

284 2F A/B

DENNIS: I thought for a ghastly minute
you were going to come up with nicknames
old 'Peewit'/- remember - on our course?

285 4H A/B

286 2F A/B "Right, Peewit Patrol, lead the other nits".

CALLAN: Cryptography - you were -

DENNIS: And you were always very good at
287 4H A/B killing.. things and people. /
288 2F A/B

AS DENNIS PUSHES It's strange about pseudonyms and working
TRAY FORWARD PAN names and all that - you know, Dennis
DOWN TO GUN Wingfield, Neville Dennis, one always

289 4H L/B seems to keep part of the name! / Funny!

I suppose it's sort of fixed like strawberry
290 3N marks under the armpits/or bad potty-training
E/A TIGHT MS DENNIS and all that, you have to hang on to something

291 5H of yourself/if you're insecure enough or in
H/A O/S DENNIS onto the kind of trade where you have to deny your
CALLAN L.b.g. own name. / It's a pity. Names're beautiful.

292 2F Names're diamonds, the only worthwhile things
L/A GUN & CALLAN'S in the heads of toads and we're all toads
HAND f.g. L.
DENNIS b.g.R.

293 4H aren't we? /
L/A CALLAN'S ARM +
GUN. LOOSEN TO
CALLAN L. DENNIS
ARM R.f.g.

294 2F A/B

Of course it's not loaded you silly old
295 4H sod. / I can remember something of what
CALLAN reaction we were taught.

296 2F A/B

You'll find your blessed bullets in that
297 5H Wedgewood jewellery box, there that's it
HOLD CALLAN TIGHT ... or are you too far up in the world to
MS AS HE MOVES load your own chamber.
TO MIRROR L.

298 3N CALLAN: How do you know I'm "up in the
H/A TIGHT IS DENNIS world".
PROFILE

299 5H DENNIS: Ah! I can see him shrieking with
CALLAN reaction glee inside him like World Cup Willie/ I've
300 3N A/B got him on a faux-pas/- no! David my old
301 5H A/B Dillinger, I was told.

302 3N A/B CALLAN: Who by.

303 4H DENNIS: Things...get around.
TIGHT LS CALLAN +
MIRROR LOADING FUN

304 3H A/B

Better?

305 5H A/B I'm a friend, David. Why're you here?
HOLD CALLAN AS
HE SITS CALLAN: You mean you don't know?

DENNIS: No. But I was told you might...
eventually try and see me.

306 2F CALLAN: So you smashed me in the face.
L/A TIGHT 2s. CALLAN
ARM f.g.L. DENNIS DENNIS: My dear soul, you could've been....
b.g. anything. Couldn't you.

307 5H
H/A TIGHT 2s. CALLAN L.
b.g. DENIS O/S f.g.

308 2F CALLAN: Why aren't you going back to
MCU DENNIS Moscow?

DENNIS: Mission Completed old boy. You
can't go on planting the likes of me and Philby
309 4H on respectable papers ad infinitum/
MCU CALLAN

DENNIS: (CONTD)

310 2F A/B - can you! / I mean the days for
yours truly of "dear editor old chap wouldn't
it be a splendid idea to use Neville Dennis,
straight from our cryptography Department,
he can write..." are very much over.

311 4H
CU CALLAN

312 2F CALLAN: Why can't you go back?
CU DENNIS

313 4H A/B DENNIS: You do persist don't you David.

314 2F A/B CALLAN: Well?

315 4H A/B DENNIS: Coathangers.

316 2F A/B CALLAN: Coathangers?

LOOSEN TO L/A 2c.
CALLAN ARM L.
DENNIS R.b.G.

DENNIS: Well the KGB'd got me over selling
my car - quite above board of course...but
of course I had to trot into Lubyanka and
sign all tiny bits of paper...and they
knew and I knew they could use it on some
trumped-up charge if at any time they wanted
to get rid of me/ So I was safe - which was the
point of the exercise -

317 4H
MCU CALLAN

318 2F A/B CALLAN: Obviously.

DENNIS: Don't interrupt - you wanted to
know - I was safe - they'd let me go places
never seen by white-man because they could
shovel me out anytime./ It's so much more
healthy being corrupted; I mean - all those
unhealthy pure people in the British Embassy -
can't go out, chewing each other's toenails
for sex, their cars're marked - at least we could
take taxis -/

319 4H
CU CALLAN
320 2F A/B
TIGHTEN AS
DENNIS LEANS
FWD.

321 4H A/B

322 2F A/B CALLAN: You're wasting my time.

323 4H A/B DENNIS: So I was asked, as a planted agent, it's alright me talking like this because I'm off the books anyway. Damn all use to man or beast and all that, anyway I was asked - you know I thought it would be marvellously glamorous, like you, killing people/- I was detailed to go to a specific hotel in a place which shall be nameless/ stay the weekend, write up a gripping parody of their beetroot statistics, steal a coathanger and come back. /

324 2F A/B The Russians waste nothing. It was all bloody clever actually/ New multiple-stress metal was being used on a new supersonic fighter we apparently wanted to know more about/ The scrap was sent to a coathanger factory. This specific hotel had a coathanger. Now we know what the fighter's made of.

325 4H A/B .. I like talking about my contributions to modern life. /

326 5H (left) all bloody clever actually/ New multiple-stress metal was being used on a new supersonic fighter we apparently wanted to know more about/ The scrap was sent to a coathanger factory. This specific hotel had a coathanger. Now we know what the fighter's made of.

327 2F L/A CALLAN L. f.g. DENNIS L.g. L. CALLAN: Yes, I know you do.

328 5H TIGHTEN AS HE GETS UP. HOLD HIM R. TO H/A 2s. DENNIS/ CALLAN'S GUN L. O/S CALLAN f.g.R. PAUSE.

So start. Tell me about the Press Centre in Moscow. What's new.

DENNIS: Press briefings in Moscow - you go there as a correspondent to find out what the news is - right? And the Press Officer comes out in the middle of the sherry, Thursday the British - "Well chaps, what's new" - Fridays the Americans "Well you guys, what's new".

As if I'm not

CALLAN: You'd better

TIGHTEN

CALLAN'S FACE
DENNIS FR.R.

329	1L	Sc.47 INT. MEDOV BEDROOM - NIGHT	FISHPOLE
	WS MEDOV b.g. BED f.g. TINA ENTERS R. to 2s. TIGHTEN PAN DOWN TO BAG		
		Sc.	
	TAPE RUN	Medov repos	
330	3P.1	Sc.49 INT. DANER BEDROOM - DAY	BOOM C3
	O/S MEDOV AS HE BENDS OVER DANER. AS HE EXITS HOLD DANER	MEDOV: Danooshka, Danooshka! Hurry up!	
	STOP TAPE	Strike mirror & cupboard Unit	1 to K 3 to O 2 to G
331	1K	Sc.50 INT. DENNIS SITTING ROOM - DAY	KITCHEN ROOM 4 CHAMBER
	L/A CU DENNIS'S HAND & PLATE & RIGHTING TAP PAN FAST L. WITH HEAD TO DENNIS FACE & ZOOM TO 2s. CALLAN L/ DENNIS R.	DENNIS: I don't know. I don't know. CALLAN: Christ! Quarter past 8 you're a treat to work with, you know that! DENNIS: I was trained well. CALLAN: The Embassy! DENNIS: I don't know the Embassy - I never lived in the Embassy. CALLAN: Neville, if you want the sweaty routine you can have it, mate. / DENNIS: I don't. CALLAN: Then answer my question. DENNIS: Fact or gossip! CALLAN: Who was being harrassed in Moscow? DENNIS: I heard of, I knew of - no one. / CALLAN: Who's been deported. DENNIS: No one at the moment. / CALLAN: And you're the only one up till this week who's not going back. DENNIS: I'm not going back.	Morning stress. Children playing in distance
	As Callan pulls Dennis to f.g.		
332	30	AS DENNIS LIES HOLD 2s.	
	DENNIS L. O/S CALLAN R.		
333	1K	TIGHT O/S DENNIS onto CALLAN	
334	30 A/3		

CALLAN: And you're not a junior cultural attache.

DENNIS: We're too old, old soul, to be junior, too thick to be cultured and we're both unattached....//

335 1K A/B CALLAN: Who told you about me? /

336 30 A/B DENNIS: Alma mater. /

TIGHTEN TO
CU

CALLAN: If you were told to harass one of their people this end as reprisal for their harassing one of our people that end - and then you find out nobody is being harassed in Moscow, what would you think the point of the exercise is?

338 30 A/B

339 1K A/B
It'd better be a good answer, mate - whether it's your own or what you've been told. No one's going to miss you...//

340 30
VERY TIGHT 2s.
fav.DENNIS

DENNIS: Maybe we're doing it to find out.

CALLAN: To find out what?

DENNIS: To find out just who Moscow will push in retaliation. Whether they pick on somebody they want to kick out - one of our spies.

CALLAN: Which would prove to us -

DENNIS: That they're on to the genuine article. It's routine. /

341 1K
CU CALLAN

342 30 A/B CALLAN: Oh, yes. /

343 1K DENNIS: Of course they may be too late.
 CALLAN reaction

344 30 A/B

DENNIS THRUSTS
 HIMSELF TO CU

The genuine article may have left in time.
 He may have had urgent orders to leave and
 not to return to Moscow. Just in the last
 two days, perhaps, like me.

345 5D Sc.51 INT. MEDOV HALL - DAY FISHPOLE 2
2s. MEDOV L./TINA R.
MEDOV EXITS R.
RELEASING DANERA
TO 2s. DANERA L,
TINA R. DANERA: bye, bye, Mamoooshka.
HOLD TINA AS
DANERA EXITS R.

2 to 1D 3 to 3D TELECINE INSERT HERE
 5 to K.

T/C Sc.52
EXT. STREET - DAY SOF

MEDOV DRIVING SKODA.
HE STOPS.

MEDOV: Can you tell me the time,
 please.

CROSS: Half past eight.

MEDOV: Please! Please! Take me,
 I want asylum! Behind me - the Volga
 - they are watching!

DANERA: Papoochka! He's the -

CROSS: How can I trust you?

MEDOV: Would I bring the daughter -
please! I HAVE NO TIME!

CROSS: Give me your gun.

MEDOV: I have no gun!!!!

CROSS: (A FEAT) Alright, get in the back
and keep down!

IN ANOTHER SCENE WE SEE THEIR POV. MEDOV
EMERGE AND RAPIDLY GET INTO THE BACK OF HIS
CAR...CROSS DIVES INTO THE DRIVING SEAT..

CROSS DRIVES (IS IT LEFT-HAND DRIVE, IF
SO GREAT) THE GUN IN HIS HAND...HE DRIVES
SURELY AND FAST: AS THEY PASS LONELY -

KANE: (TO LONELY) Now!

CROSS: Just hold on! ...keep still!...
and keep down!!

DANERA: He's
the one who shot my mother.

MEDOV: Get down!

CROSS: Where is your wife?

MEDOV: She is safe, I will tell your officials where to collect -

DANERA: (UNCONTROLLABLE) I HATE HIM!

SHE LUNGES AT CROSS, PULLING AT HIS HEAD AS HE ATTEMPTS TO DRIVE, VIRTUALLY ONE HANDED!

CROSS: For God's sake keep her off!!!

DANERA: He's the one who shot her - it's his eyes!

CROSS: MEDOV! -

DANERA LAUNCHES AGAIN AT CROSS'S FACE, ALMOST CLAWING HIS EYES: AS A REFLEX CROSS SWINGS HIS ARM BACKWARDS..BUT THE BUTT OF THE REVOLVER CATCHES THE GIRL AND SHE SHOTS BACKWARDS, CATCHING HER HEAD AWKWARDLY, CROSS CONTINUES DRIVING...

CROSS: She alright?

HE IS PLEASED WHEN HE FINALLY LOSE THE OTHER SKODA...HE THEN REALISES THERE HAS BEEN NO REPLY FROM THE BACK OF THE CAR... HE LOOKS UP.

CROSS: You'll be O.K. in a jiff - just hang on - the girl alright?

MEDOV: Look at her!

CROSS LOOKS INTO THE DRIVING MIRROR: MEDOV'S ASHEN FACE STARES BACK AT HIM.

346 1D
MCU CALLAN

Sc. 53

INT. HUNTER'S OFFICE. DAY.

ROOM 81

CALLAN: No. get it straight - I'd crucify my Grandmother if necessary, but I won't be used. I want an interview this morning! Nothing else?

LIZ: (OV) No sir.

CALLAN: Cross?

347 3D
E/E MR CALLAN at desk

LIZ: (OV) No sir.

CALLAN: Lonely?

LONELY: (D) Thank God you phoned, Mr. Callan, I don't know what's happening - it's enough to knock you bandy - old Poncey Bags he's gone off with that Russian geezer in the car.... and the little girl we was tailing -

CALLAN: Hang on.

LONELY: (D) He tells me -

CALLAN: Hang on! Yes?

LIZ: (OV) Red. Call from Lambert House, sir.

A CLICK.

WOMAN'S VOICE: Charlie?

348 1D
CU CALLAN

CALLAN: Y-yes. /

WOMAN'S VOICE: A Mr. Cross requests your presence immediately. Two asylums. One casualty. Home Office have been informed.

CALLAN: O.K.

STOP TAPE

Repos Callan

		Sc.54	
349	5K	INT. CORRIDOR LAMBERT HOUSE - DAY	ROOM B6
	HOLD IN MS CALLAN		
	DOWNSTAIRS. WIDEN	<u>MATRON:</u> The girl's in there.	
	TO 3s. MATRON &	Still unconscious. The mother's	
	CALLAN L. CROSS	in there, under sedation and Mr.	
	R.f.g.	Medov is in there.	
	AS CALLAN MOVES		
	TO f.g. HOLD 2s.		
	CALLAN L. CROSS R.		
	AS CALLAN EXITS		
	L. HOLD CROSS CU		

TAPE RUN

Repos Callan

3 to Q 5 to L

		Sc.55	
350	2H	INT. ROOM LAMBERT HOUSE - DAY	ROOM B6
	L/A AGENT b.g. L.		
	CALLAN b.g.C.		
	MEDOV LEGS f.g.R.		
	HOLD CALLAN FEET	<u>CALLAN:</u> Mr. Medov.	
	TO f.g.		
351	3G		
	O/S CALLAN ONTO	I'm very sorry about your little girl.	
	MEDOV R.b.g.		
352	5L		
	L/A MCU CALLAN	Decisions about you and your family are	
		not my concern. For the moment I've	
353	3G A/B	only got two questions to ask you.	

MEDOV: Yes.

CALLAN: Are you an Intelligence agent.

354 5L A/B MEDOV: No. /

355 3G A/B CALLAN: Why are you seeking political
asylum, Mr. Medov. /

356 5L MEDOV: If you harrass me, mistakenly,
it must be my Embassy security officials
want to know why. /

357 MCU CALLAN
3G A/B Suspicion breeds suspicion /

and no one recovers from being suspect.
I have a daughter, I wanted her
358 5L A/B protected / because once I was suspected.

because of your harrassment, I lied to
359 3G A/B them I was a KGB Colonel. /

TIGHTEN TO CU

It would have taken them only two days to
check me out - besides doesn't it mean,
if you harrass me - doesn't it mean, for
some reason, you want me?

CALLAN: Go on.

360 5L A/B MEDOV: But why, oh why, you needed a man
who is a music organiser, only that, and
a man in love with only language... /

361 3G I'll never know / At this moment, sir,
CU MEDOV I hate the world, and I hate everything.

362 5L A/B Everything. And I hate you, sir, because.. /

363 3G A/B

364 5L A/B

HOLD CALLAN TO b.g.
PAN DOWN TO MEDOV

TAPE RUN: Callan repls

5 to K.

365 5Z Sc.56
INT. CORRIDOR LAMBERT HOUSE - DAY

TIGHT HS CROSS

CALLAN ENTERS

TO f.g.R. to

2s. CROSS b.g.L.

CALLAN f.g.R.

CALLAN: I'm sorry, mate.

I'm sorry.

AS CALLAN EXITS

L. HOLD CROSS

CAPTION

SCANNER

GRAMS

1. CALLAN
EDWARD WOODWARD
2. LONELY
RUSSELL HUNTER
3. CROSS
PATRICK MOWER
4. ALEVTINA
VIRGINIA STRIDE
BISHOP
GEOFFREY CRATER
5. MEDOV
MIKE PRATT
DANERA
VERNA HARVEY
6. NEVILLE DENNIS
JAMES COSSINS
VASYAYEV
PHILIP BRACK
7. LIZ-HUNTER'S SECRETARY
LISA LANGDON
KANE
TIMOTHY CARLTON
8. HARD FACED WOMAN
JOAN OGDEN
MATRON
SHEELAH WILCOCKS
9. Series created by James Mitchell
10. Story Editor GEORGE MARKSTEIN
11. Designed by BERNARD SPENCER
12. Produced by REGINALD COLLIN
13. Directed by VOYTEK

SLIDE

A THAMES PRODUCTION

fade S & V